

AMERICAN ART NEWS.

Vol. VI. No. 6.

NEW YORK, NOVEMBER 23, 1907.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

New York.

- American Art Galleries.—Artistic property late Stanford White, to November 25.
- Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.
- C. J. Charles.—Works of art.
- Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.
- Durand-Ruel Galleries.—Paintings of the French Schools.
- Ehrich Galleries.—Exhibition of early Spanish and Italian masters.
- James Fay.—Antiques.
- Fifth Avenue Art Galleries.—Iridescent glass and curios owned by Azeez Khayat and ivories owned by Ivan Sholtan, November 26, 26, 27.
- Gimpel and Wildenstein Galleries.—High-class old paintings.
- Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
- Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.
- Macbeth Galleries.—Paintings by American artists.
- Montross Gallery.—Paintings by American artists.
- Noé Galleries, 477 Fifth Avenue—Opposite Public Library.
- Oehme Galleries.—Modern Dutch and French paintings.
- Scott & Fowles.—Special display modern Dutch paintings.
- H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Boston.

- Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

- V. G. Fischer Galleries.—Fine arts.

Germany.

- Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.
- J. & S. Goldschmidt, Frankfort.—High class antiquities.

London.

- Thomas McLean.—High class Paintings, Water Color Drawings and Engravings.
- Goupil Gallery.—Society of Twenty-five Painters.

Paris.

- Canessa Galleries.—Antique Works of Art.
- Hamburger Fres.—Works of Art.
- Kleinberger Gallery.—Works of Art.
- Minassian Galleries.—Persian and Arabian objects for collection.
- Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

- American Art Galleries.—Artistic property collected by the late Stanford White, November 26, 26, 27, at 2.30 P. M., and November 29 at 8 P. M.

Anderson Auction Co.—Original old Japanese color prints, December 9.

Elder's Auction Rooms.—Antiques and coins, about December 5.

Fifth Avenue Art Galleries.—Ivories owned by Ivan Sholtan, November 27, 28, at 2.30 P. M. Azeez Khayat collection of iridescent glass and curios, November 28, 29, 30 at 2.30 P. M.

Europe.

Berlin.—Lepke's Auction Rooms. Collection of Dr. Clemm, Tuesday, December 3, 1907.

FAMOUS HOPPNER NOT SOLD.

A special cable despatch to The Sun from London says Hoppner's portrait of Mrs. Symphon was offered at auction November 16. The highest bid was 4,600 guineas (\$24,000) and the picture was withdrawn.

The portrait of Mrs. Charlotte Symphon has been in the possession of a member of the Law family, Mr. Henry Towny Law, for seventy-nine years, and has never been touched by the hand of a restorer or cleaner.

In this connection, it may not be inappropriate to mention that the record

AWARDS AT VENICE.

The jury on the annual international art exhibition at Venice has awarded gold medals to the following artists: M.M. Baretzen, of Belgium, for his oil, "Le degel à Gand"; Brangwyn, of England, for his aquarelle, "Santa Maria della Salute"; Cottet, of France, for his oil, "A Wild Sea"; Dampt, of France, for his sculpture, "Head of a Child"; Israels, of Holland, for his aquarelle, "High Tide"; Knier, of Germany, for his oil, "Family Portrait"; Kistodieff, of Russia, for his oil, "Family Portrait"; Lagae, of Belgium, for his sculpture, "Mother and Child"; Laszlo, of Hungary, for his oil, "Portrait of My Wife"; Laurenti, of Italy, for his pastel, "The Shadow"; Menard, of France, for his oil, the "Bay of Ermones"; Munthe, of Norway, for his oil, "Entrance of My House," and Sargent, of England, for his oil, "Portraits of the Ladies Acheson."

NEW WASHINGTON PORTRAIT DISCOVERED.

An oil portrait of George Washington in his uniform of a major in the Colonial Army, and supposed to be by John Smybert or John Watson, arrived here from Glasgow on Tuesday last and will be taken to Mount Vernon. The portrait measures 4 by 9 feet and is a full-length standing one. It was brought here by United States Consul at Glasgow, Mr. R. W. Austin, who discovered it in the rooms of the Glasgow Historical Society, where it had been sent at the outbreak of the Revolutionary war from this country. He notified the Washington government, which, after negotiations with the Glasgow Society, secured the portrait's loan. Mr. Austin, while attending an historical lecture in Glasgow saw a reproduction of the picture on a lantern slide. He at once investigated and discovered the whereabouts of the original, with the above result.

NEW WOOD ENGRAVING BY HENRY WOLF.

Henry Wolf, the wood engraver, and who is bravely perpetuating what is now, alas, becoming, with the universal use of half tones, almost a lost art, has recently completed a reproduction of the well-known and remarkable example of Jan Van der Meer of Delft in the Marquand collection in the Metropolitan Museum, "Young Woman at a Window."

Admirable as have been Mr. Wolf's previous engravings of famous pictures in public and private American collections, this last surpasses them all and is a veritable masterpiece of the art of wood engraving. It is what a half-tone necessarily can never be—a personal and sympathetic rendition in another medium, of an artist's production, and translates in black and white what Van der Meer has painted in color, with a fidelity to the original touch, fine feeling for light and shade, and delicate gradations and drawing and modeling that are remarkable. Only an artist could so interpret an artist.

The print, which should be in every collector's library, and which can be had at Knoedler's and other print houses, is only published in a limited edition on Japan paper.



THE SACRIFICE OF MARCIUS CURTIUS.
French School XVIII. Century.

One of series of four panels at Stanford White sale—American Art Galleries.

DUTY ON ENGLISH ART REDUCED.

A commercial convention between Great Britain and the United States was signed at the Foreign Office in London on Tuesday last between the Foreign Secretary, Sir Edward Grey, and the U. S. Ambassador, Mr. White-law Reid, under which British works of art will henceforth be admitted to the United States at one-quarter less than the present duty.

In return American commercial travelers' samples will be admitted free at British ports. It is thought that the latter will tend to stimulate United States exports to Great Britain. Works of art from Great Britain in the future must pay a duty of fifteen per cent.

price for a Hoppner was the £14,752 paid in 1901 for the portrait of Lady Louisa Manners. In the same year £8,400 was paid for a portrait of Mrs. Farthing, while during the past season the portrait of "Mrs. Manning and Daughter" went, on July 5, for £4,200, the same price being given on the same day for the portrait of Susanna, daughter of William Gyll.

NEW SCULPTURES SHOWN.

Models for the thirty figures which are to adorn the facade of the Brooklyn Institute of Arts and Sciences were shown this week in the Fine Arts Building for inspection, by the architects, McKim, Mead & White. The sculptures will be of importance and represent a wide range of human knowledge.

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

Miss Elsie Harvey, of Asbury Park, a student of the National Academy, and Miss Ogden, of the School of Applied Design, gave a social to their art-student friends in their city home on Wednesday night. The rooms were decorated with the handiwork of the hostesses. Among those who attended were the Misses A. Harvey, Boles, Link and Messrs. Maresco, Winters, Maloney and Wolf.

With each new season there are enrolled at the Academy Japanese students who come for the first time to New York to follow art. Kintaro Tamura, who is a native of Yokohama, is studying by the side of S. Momose, from Tokio, who spent one year at the Hopkins Institute in California. Mr. Momose expects to blend the European and Japanese school of painting when he returns, whilst Mr. Tamura feels the European methods are most to his liking.

The first session of the class in Art Discussion, under Nicholas Vachel Lindsay, at the West Side Branch of the Y. M. C. A., Fifty-Seventh Street and Eighth Avenue, was held on Wednesday night. Mr. Lindsay's direct appeal to men's interest and enthusiasm will carry the class on as successfully as last year. Mr. Lindsay chose three members to form a committee of affairs, of which he is chairman, and Messrs. L. Smithe, V. Laird and H. A. Wolf were those elected. This course is to propagate the better understanding of art of the past, present and future for the layman as well as the artist. All those interested in art are invited to enroll, no fee being expected.

The progressive spirit of the New York School of Art is shown by its steady expansion through the department of design. This department has not only grown rapidly in numbers, but has correlated its various branches with the work in the department of fine arts, and with the trade centers of the city. Practical and artistic results are being produced.

The craft courses in metal and pottery are furnishing mediums of expression, which appeal to artistic craftsmen. The latest acquisition is in the form of one of the largest kilns in the city for firing pottery.

These courses are destined to fill a long felt need in art schools, as they are in line with modern thought and practice.

To meet the demand evening classes have been organized in three departments under the direction of Frank Alvah Parsons and George E. Clark.

A concours exhibition of the work of the life classes of the school will be held in the exhibition gallery, Saturday and Sunday, November 30 and December 1. This exhibition is especially intended for art students.

An exhibition of paintings by Paul Dougherty opened Wednesday last at Pratt Institute, Brooklyn, and will continue through December 7.

Mr. Walter S. Perry, director of the department of fine and applied arts, gave a lecture on "Greek Temples and Theatres" on Wednesday afternoon,

November 20, in the Assembly Hall of the Institute.

The New York School of Applied Design for Women has received scholarships from Mrs. James E. Martin and Mr. Felix N. Warburg. Mr. Charles G. Emery has given \$5,000 to the building fund.

The perspective lectures under the direction of Frederick Dielman begin again on Wednesday. All students are obliged to take an examination in this course at the end of the year.

Miss Dobson, teacher of the class in design, gives a lecture to its students every Monday morning. There is also a lecture on anatomy, by George W. Brewster, on Mondays. Drawings are made in the class by the students, each having a book for that purpose, all of which are carefully examined before the next lecture.

The important lectures on "The History of Art" under the direction of Miss Elisa Ackerly Richardson have not yet been resumed, but this course, as well as that in perspective and anatomy, are now compulsory. No student receives a diploma until she has successfully passed in each.

The class in elementary cast drawing, St. John Harper, instructor, is filled to overflowing. The advanced class, as well as that of the life, are doing excellent work under G. Ryland.

A new rule has been made with regard to these classes, whereby drawings are examined and returned to the students (when not desired for the annual exhibition) at the end of each month, instead of at the end of each year as heretofore.

The class in illustration, Benjamin West Clinedinst, instructor, is working with renewed interest. Each week a subject for composition is given, which stimulates the ambition and brings out the individuality of each of the students. The subject this week is "Happy Moments."

Charles Hinton's sketch class is working in a most interesting manner.

The class in miniature painting with Mrs. Mary Ellis as instructor, and the class in modeling, under George Brewster, both report progress.

A number of pupils have been added to the still life class, of which Charles Yardley Turner is instructor. They are at present making studies of fruit and flowers. The students are here taught the rudiments of color, and are, when fitted, promoted into the portrait class, which is taught by the same master. The portrait class is a most interesting one, and to it Mr. Turner has very kindly loaned one of his own sketches that made for his decoration in the Baltimore courthouse, the "Burning of the Peggy Stuart," which seems to be an inspiration to the students.

New fire escapes have been added to the building and ladders placed in each of the schoolrooms as an added means of egress in case of fire.

ST. PAUL (MINN.)

Of late St. Paul has devoted itself to the Art Loan Exhibition for which the women have been preparing since last spring. It has been a matter of surprise to find how many collections of rare and beautiful things are owned in St. Paul. The city is without an art gallery, except the private collection of James I. Hill, and it is hoped that the financial success of this show will be so great as to enable the Arts Guild to bring good pictures to St. Paul from time to time, and ultimately to have a gallery of their own.

PHILADELPHIA.

The exhibition of the American Art Society at the Haseltine Galleries has closed, and the pictures have been packed and shipped to their owners. The medals of gold, silver and bronze have all been awarded and will be delivered, cash on delivery.

Those who received awards of gold medals are the following:

George H. Bogert, C. F. Haseltine Winslow Homer, Lillian M. Genth, Aston Knight, F. K. M. Rehn, A. Bryan Wall, Harry Roseland, M. H. Hardwick, Thomas Eakins, H. W. Ranger, J. C. Magee, Verplank Birney, Birge Harrison, Ernest Lawson, A. Rosenthal, Milne Ramsey, Walter Nettleton and Henry Mosler.

These were awarded silver medals:

Carl Weber, Jennie Brownscombe, B. A. Osnis, M. Maynard White, W. M. Palmer, W. Satterlee, Blanche Dillaye, F. J. Waugh, F. L. Kirkpatrick, Edward Ertz, G. Beal, W. Merritt Post, G. M. Smillie, Max Rosenthal, Fred Wagner, W. R. Derrick, W. T. Thomson, Parker Mann and Mary Stewart Dunlap.

The six who received awards of bronze medals were:

P. Muhr, W. S. Budworth, Mary S. Perkins, H. B. Pancoast, Jr., H. E. Graves and A. B. Seither.

The following received honorable mention:

Juliet M. White, Fred Nunn, C. R. Sheridan, Jr., Annie Lang and Arnold Friedman.

The names of the committee of award were not announced.

An exhibition of exceptional interest, shadowed only by the melancholy regret that the artist is no longer alive to continue his distinguished scientific career among us, says the "Ledger," is in progress at the Academy, where eightings done in Martinique are lent by the family of the late Angelo Heilprin, the collection having been secured through the courtesy of the Geographical Society.

The eminent naturalist was so identified with research work along geological and zoological lines that it is less generally known that he was a painter of no small degree of skill who contributed canvases to prominent picture displays. The interest of his Mont Pelee sketches is not alone in the tragic upheaval of elementary force which they commemorate; a purely artistic value also attaches to the paintings. Some are small sketches made when Doctor Heilprin was in Martinique, a story attaching to one of these relating that as he painted he was obliged to shield the canvas with his body from the rain of ashes. Others, larger in form and more carefully worked out than would be possible under conditions of such primal chaos, have been elaborated from Martinique color studies helped out by a memory not only trained, but impressed past ability to forget by the scenes of desolation witnessed.

The paintings bear mute witness to Doctor Heilprin's skill as a colorist and his sense of dramatic value which at first thought would seem the prerogative of the artist and far from a man of scientific authority.

BALTIMORE.

At the Bendann Galleries, No. 105 East Baltimore street, an annual exhibition of water colors is attracting art lovers. There are 70 pictures in the display, which is well arranged and whose examples have all been most carefully chosen. Among the artists represented are L. Peraux of Paris, Seghers of Antwerp, Micali of Rome, Lampi of Milan, Weber of Paris, Co-

lin-Hunter, Goddard, M. Harrison, A. Storee, Gaw, Van Staaten, S. Thomas, T. Haselgrave, C. E. Swan, H. Fowler, George Oyston and others of London, Portielje of Antwerp and Ferrari of Venice.

The catalogue is very tasteful and has a brief and interesting preface written by Mr. David Bendann, one of the best American experts on water colors on the history of water color painting.

A special course of lectures dealing with phases of municipal art is announced at Johns Hopkins University, Baltimore. This is the first time that anything of the sort has been attempted there. The course will be opened by Dr. John Quincy Adams of New York, late in November. The other lecturers will be the Rev. Henry G. Spaulding of Boston, Prof. Charles Zueblin of the University of Chicago, and Kenyon Cox of New York. The course will be closed by Sir Caspar Purdon Clarke.

PROVIDENCE.

The social season at the Art Club was inaugurated on November 7 when at the first "Ladies' Afternoon" a delightful musicale was given by the Chantry Quartette, Mr. William Harkins Arnold, accompanist and Miss Helen Tyler Grant, cellist. Tea was served afterward in the sketch room, and there was a large attendance.

The first exhibition of the season at the club, that of F. Usher De Voll, opened on Tuesday last. Mr. De Voll is showing for the first time a collection of his works, which includes 76 paintings done in France, Holland, Ireland and old and New England, many of which are charming, both in color and composition. Some of his landscapes show a remarkable feeling for nature, and many of his street scenes are full of life and are treated with vigor and a grasp of the salient points that makes them snappy and telling. The exhibition will continue until November 24.

The Alumni Association of the Rhode Island School of Design held its annual meeting on Wednesday last at the school building. The election of officers was preceded by a lecture by H. Anthony Dyer, on Holland.

The Seventy-fifth Members' Night at the Art Club, on Wednesday evening last, was the first of the season. The entertainment was a lecture by Prof. Kuno Francke, director of the Germanic Museum of Harvard, on "Dürer and Holbein as Interpreters of the Life of Sixteenth Century Germany," with stereopticon illustrations. The usual Bohemian spread was served afterward in the rooms downstairs.

The Tilden-Thurber Company is holding a two weeks' exhibition of paintings by Dutch, Italian, French and American artists, which includes works of Van Couver, Jan Van Luyt, C. Van Lemputten, Giulio, Rosati, Martens, Scheffer, Klezynski, A. F. Tait, A. T. Bricher, J. G. Brown and others. This exhibition will be followed by one of paintings by H. Anthony Dyer.

At the School of Design there is an exhibition of textiles of the sixteenth, seventeenth and eighteenth centuries, collected by Henry Hunt Clark last year in Italy.

Sidney R. Burleigh returned last week from a brief trip abroad, during which he made "a sketch a day," which will probably be shown at his exhibition in January.

The sketch class at the Art Club opened last week and will meet Friday and Saturday afternoons throughout the winter.

CALENDAR FOR ARTISTS.

Brooklyn, N. Y.—Handicrafters Club, 296 Lafayette Avenue—Fall Exhibition. Works received November 30 to December 2. Opens December 4. Closes December 14.

Buffalo.—Albright Art Gallery. Paintings by the French Impressionists—to December 8.

Chicago.—Art Institute: Twentieth Annual Exhibition; oils and sculpture, by American artists, to December 1.

Indianapolis.—Herron Art Institute. Landscapes by Charles Morris Young.

National Society of Craftsmen, 119 East Nineteenth Street, New York, to December 11.

National Academy.—Winter Exhibition, 1907. Pictures received Nov. 27-28. Opens Dec. 14, 1907. Closes Jan. 11, 1908. Eighty-third Annual Exhibition, 1908. Pictures received Feb. 27-28. Opens March 14, 1908.

AMONG THE ARTISTS.

Henry Golden Dearth, accompanied by Mrs. Dearth, returned on the New Amsterdam this week.

John Rettig, who spent the past summer in Holland, returned this week and will occupy a studio in New York for the winter.

George Howland, accompanied by Mrs. Howland, returned last Monday on the New Amsterdam.

F. Carl Smith has recently returned from Holland and has taken a studio in Washington, D. C.

William King Amsden spent the summer at Ghent, Belgium, where he made a number of interesting landscape sketches. Mr. Amsden is at present painting in Rockland county. He will return about November 15 to his studio in the Tenth Street Studio Building.

Gerard Barry, the English portrait painter, whose portrait of Postmaster-General Von Meyer attracted attention last season, returned to this country and has taken a studio in the Art Students' League Building, Washington, D. C.

Joel Nott Allen, of No. 114 East Twenty-third Street, has just completed a bust portrait of the late Mrs. Stevenson, mother of Vice-Chancellor Eugene Stevenson. Those who have seen the portrait pronounce it an excellent likeness. Mr. Allen is also engaged in filling several other portrait commissions.

William H. Drake spent a considerable part of the summer on a Quaker farm at Media, Pa., where he devoted much time to painting cattle. He is settled for the winter in his studio in the Le Boutillier Building on Twenty-second Street, where he is at present painting a large picture of lions to be called "The Royal Family."

Gustav Wiegand has returned to his studio, No. 420 West Twentieth street, from Old Lyme, Conn.

Florence F. Snell is showing in her studio in the Le Boutillier Building a number of interesting wood block prints and water colors, some of which were painted in England and Italy this summer.

Jacob H. Schiff has presented to the Art Museum of his native city, Frankfurt, Germany, a California landscape from the brush of a William Keith of San Francisco.

Richard Hall, who left here six months ago to spend a vacation at the Isle of Oeland, on the southeast coast of Sweden, arrived here on the Kaiser Wilhelm II, last Sunday. He brought with him a portrait of Prince Wilhelm of Sweden. Mr. Hall comes here to fill a number of orders, among which is a portrait of Reginald C. Vanderbilt ordered by the latter's mother. On his return to Sweden Mr. Hall will marry

RECENT ART BOOKS.

"Dutch and Flemish Furniture," by Esther Singleton, McClure, Phillips & Co., New York. \$7.50.

This volume follows that on French and English furniture by the same author, and in its compilation Miss Singleton has consulted not only histories, memoirs and books of travel, but wills and inventories as well. For its illustrations she has gone to the original works of the great masters of design, such as Devries, Van de Passe, Marot and others. For Dutch interiors she gives reproductions of pictures by Jan Steen, Teniers, Rembrandt, Coques, Metsu, Maes, etc., also reproductions of authentic examples of Dutch and Flemish furniture preserved in the Cluny, Rijks, Itedelisk and other museums.

The book contains chapters on the middle ages, treating with ecclesiastical art, wood carving and carvers, primitive char-

In his heads of American girls Mr. Fisher excels. His delicate modeling is combined with sureness of touch and refined elegance, and these heads have a distinct note of individuality. In some of his groups, however, he suggests in turn such illustrators as E. A. Abbey, Howard Ryie and A. B. Wenzel.

"Letters to a Painter," by W. Ostwald, translated from the German by H. W. Morse (Ginn & Co., Boston). This book contains seventeen chapters on the technique of painting and will be found most valuable to artists and teachers. Dealing with methods and materials used in every branch of painting and drawing, the author carries his reader from lead pencils to oils, covering pastel, water colors and second grade pigments. He tells of the numerous advantages of pastel, and contends that it is the most fertile and the most durable of processes used to-day. He gives some interesting points on fixatives, their advantages, etc.

In addition to an excellent receipt for home made pastels, there are letters showing how to test paper and pigments, and others treating of complementary colors, the drying of oil colors, conditions for a long life in oil painting, the range of the light scale, theoretical conditions, temperature, etc.

"Letters to a Painter" is a book that everyone interested in technique and mediums will want to have within easy reach.

"The Great Galleries of Europe." A series of four little volumes containing reproductions of pictures from the great galleries of Europe have recently been published by H. M. Caldwell Co., Boston. In the series the Louvre, the National Gallery, the Luxembourg and the Tate Gallery are represented. The books contain about sixty half tone illustrations each. They are small and convenient to carry, and should be of great interest and help to the tourist. Beneath each illustration a description of the picture is given, and in some cases the year it was painted, how much was paid for it, etc. A short history of each gallery prefaces the books.

"Portraits and Portrait Painting," by Estelle M. Hurl. (L. C. Page & Co., Boston, \$2.50.) In this recent and attractive work, Miss Hurl shows the intimate touch always valuable in descriptions of famous painters and their sitters. She begins her work with the earliest attempts in portraiture, those in religious paintings of the middle ages, and gives a brief resumé of the most important portraitists of each period up to the present day.

Tracing the rise and growth of interest in portrait painting during the time of the early Renaissance, Miss Hurl gives charming little individual sketches of the originals. She introduces the reader in turn to the attractive and piquant women of the period, to Gioranna Tornabuoni, to Bianca Sforza, and to the brilliant Isabelle d'Este. The painters she also characterises as attractively.

The chapters on the more noted portrait painters, Titian, Rubens, Van Dyck, Rembrandt, Hals, etc., are adequate representations of the artists and their periods. One of her happiest efforts is the chapter on the English Portrait School, and on Reynolds, Gainsborough and their conferees.

The book is well illustrated with carefully selected reproductions of not too familiar subjects.

"A History of Architecture," by Russell Sturgis, A.M., Ph.D. Vol. I., Antiquity.—(The Baker-Taylor Co., New York. \$5.)

A work such as this by so well-known and accomplished an authority as Russell Sturgis is of necessity of much interest to students of art history. This first volume of a series which has lately appeared is worthy of the attention not only of critics and scholars, but of art lovers in general. Frankly confessing his reliance on the archeologist and specialist, the author has learnedly and skillfully compiled seemingly all the information obtainable on the subject and produced a work of interest and value—profound, of necessity, somewhat technical, but original, in that there is a departure from the stereotyped methods of art historians.

Mr. Sturgis gives plans and photographs of unusual architectural remains. All of the buildings treated in this first volume are in ruins, partial or complete, which makes the reconstruction largely a matter of theory. Nevertheless so thoroughly has the author had his subject in hand that his studies are suggestive and constructive. He gives somewhat more than the ordinary allotment of space to Chaldea, Assyria and Persia, and treats Grecian architecture from remote prehistoric times in an exhaustive manner.

The work, profusely illustrated, is a fine example of the printers' and book-binders' art. It is a contribution to art literature of which the author and publishers may well be proud.



ITALIAN RENAISSANCE DOORWAY.

In Stanford White sale—American Art Galleries, Nov. 25-29.

Mrs. von Muhlenfels, who was one of his pupils in Paris.

The friends of W. S. Vanderbilt Allen who have missed his work for the past two or three years will be glad to know that he will again resume painting. Mr. Allen is occupied at present in promoting a newspaper.

Miss Lawrence Alma Tadema, daughter of Sir Lawrence Alma Tadema, arrived on the Mesaba on Monday. She comes to lecture and to read from her own works before women's clubs on the subject of "Happiness."

Aston Knight, accompanied by his wife, formerly Miss Caroline Ridgway Brewster, and to whom he was recently married, sailed on the Lorraine on Thursday to spend the winter in Paris.

William Henry Singer, Jr., of Edgeworth, Pa., who has been living at Lyme, Conn., since early summer, will hold an exhibition of his painting at the J. J. Gillespie Galleries, Pittsburgh.

acter of the furniture of castle and mansions, embroideries, textiles and tapestries, etc., in the Burgundian, renaissance and transitional periods.

In the chapter on the seventeenth century Flemish furniture, Rubens, his studio, home and pupils are described, and then follow chapters on seventeenth century Dutch period, with stories of the bride's basket, Dutch mania for cleaning, etc.

A chapter on the importance of porcelain describes presents to Queen Elizabeth, a Dutch poet on the tea table, tea drinking, the Dutch home, love of porcelain, foreign views of Dutch luxury, the linen chest and foot warmers.

Chapters are also devoted to Dutch furniture under French and Oriental influence, and furniture of the eighteenth and nineteenth centuries. Throughout the work there is constant evidence of the influence of the arts and crafts of the low countries on English manufactures and importations in several well defined periods.

"The Harrison Fisher Book," by Charles Scribner & Sons, New York. \$3. This book may rightly be considered thoroughly representative of the American girl, who as seen by the artist is wide-awake, intelligent and self-reliant. Above all, in his portraits of her, she is alive. Some critics have called Mr. Fisher Charles Dana Gibson's successor. There is too much marked originality in the former's work to make this criticism a just one.

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Copies of the "American Art News" are now on sale at Brentano's, Fifth Avenue, this city, and at Brentano's, Avenue de l'Opera, Paris.

The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 18 Rue Caill, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

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Crédit Lyonnais,	21 Boul. des Capucines
Comptoir National d'Escompte,	2 Place de l'Opera
American Art Association,	Notre Dame des Champs
Munroe & Co.,	7 Rue Scribe
Chicago Daily News,	Place de l'Opera
Thomas Cook & Son,	Place de l'Opera
Students' Hotel,	93 Boul. St. Michel

LONDON.

W. E. Spiers, 36 Maiden Lane

BRUSSELS.

Crédit Lyonnais, 84 Rue Royale

GOOD NEWS FROM ENGLAND.

Most interesting and important to the art world of America is the news from London, which has received scant notice in the dailies, of the agreement on a reciprocity convention, in London on Tuesday, through and by which all English works of art hereafter imported to this country will be taxed only fifteen, instead of twenty per cent., as heretofore. This places English art on the same plane with French, Italian and German art works as to taxation here. The action, taken without the consent or knowledge of Congress, is significant and hopeful, and would seem to point the way by and through which the twenty per cent. still paid under the tariff laws on art works from Holland and other countries outside the four mentioned above, may be reduced to the same level, and gradually lowered until its final abolition everywhere. Ambassador Reid would appear to have succeeded in accomplishing in England quietly the most decided move yet made towards the entire abolition of the American tariff on art.

ART AUCTION SEASON.

With the Stanford White supplementary sale the coming week at the American Art Galleries, and the sale in December's first week at the Fifth Avenue Art Galleries of the noted Wills collection of old Wedgewood, the auction sales of importance for the season will auspiciously open. We are of the opinion, notwithstanding expressed doubts, that the art auction season will be a good one. Prices may not rule high for a time, but the adverse business conditions will probably force many and presumably some rarely fine collections on the market, and what a chance for bargains there will be. The really good pictures, bric-a-brac and furniture that shrewd and careful collectors will be able to secure at the lowest prices in years at coming auctions, will astonish even their fortunate purchasers. We welcome the opening of the art auction season, and it will do its part in restoring needed confidence.

NO MART FOR POOR ART.

The result of the auction sale of old and modern French pictures and drawings at the Waldorf-Astoria Hotel last night, and which will be continued this evening, comes too late for record or editorial comment in this issue of the Art News. The exhibition of these foreign works at the hotel the past fortnight has, however, given us a fair idea on which to base our opinion that the theory that America is a place where anyone can sell any old thing for 200% profit, so prevalent in the Latin countries of Europe and not entirely absent in certain parts of England, may receive a slight puncture from and through the experience of Baron Dupont de Lattuliere and M. Chatenay of the International Art Society of Paris, who brought over the very unsalable works shown and auctioned at the Waldorf-Astoria, with the evident idea that they would reap large profits. We extend our sympathy to these gentlemen and especially to the Baron de Lattuliere, who is an estimable man, and who seems to have been most badly advised in his venture.

F. E. Elwell, formerly curator of sculpture at the Metropolitan Museum, arrived on La Touraine last week. Mr. Elwell said he had maintained for many years that the work of modern American sculptors was superior to those of France, and that his trip to France was made to satisfy himself that he was right.

An Associated Press cable from Rome says: While the Nervegna collection of coins, considered to be one of the most important in the world, was being sold at auction in this city November 18, an official of the government appeared and stopped the sale of several of the rarest coins in the collection, which are valued at \$600 each. He explained his action by saying that the coins in question should be considered as national treasures, and that King Victor Emmanuel, who is an enthusiastic collector, did not wish them to leave the country.

NEW MEMORIAL WINDOWS.

Miss Mary Tillinghast has just finished a window for a church in Auburn, N. Y., says the New York Evening Post, the central portion of which represents St. John writing the apocalypse in the Island of Patmos. The window is a brilliant piece of color and one of the best Miss Tillinghast has done.

Frederick Stymetz Lamb has designed eight windows for Plymouth Church, Brooklyn, Henry Ward Beecher's old church, now completed at the J. and R. Lamb studios in Sixth avenue. These windows are believed to be the first set of a series treating of one particular subject, and as Plymouth Church has stood so long as the representative of Liberty it is a peculiarly appropriate home for them.

AN ART SALE IN STUTTGART.

The method of selling in Stuttgart is somewhat different from ours, inasmuch as "the public" does not appear at the sale at all, it having apparently been prepared for the benefit of the handful of men who sit around the outside of the table (shaped like a very long horseshoe), inside of which an attendant moves, showing to each person the lot to be sold, as he rapidly passes from one end of the table to the other. While this is going on another man, also in the center, calls the bids in a loud voice, and before knocking a lot down always gives warning by saying, "for the second time," and then "for the third time," calling out the name of the purchaser afterward. In front of the latter is a large sheet of brown paper, in which to put such lots as may be secured. Each man at the table has one of these wrappers, with his name written on it. The purchaser represents dealers from all parts of Germany, some few German amateurs and heads of the print departments of the German museums. Dealers are present from London, Paris and Vienna, who buy for stock or for amateurs who have given commissions. New Yorkers at the table, if there are any, represent themselves only.

ART AT UNION LEAGUE.

The Union League Club opened the first of its season's picture shows last week. This was devoted to the landscapes of A. H. Wyant, of which there were thirty-nine, most of them scenes in the Adirondacks, where, as the catalogue says, Wyant "found his art." There was also a portrait of the late artist.

The collection represented almost every period of Wyant's career. The works were all of exceptional merit, such as the "Old Roadway," owned by Col. Henry B. Wilson; the "Solitude," loaned by the Lotos Club; Mrs. Wyant's "Nightfall," "In the Forest," and "Autumn Landscape," owned by John B. Ladd.

LETTERS FROM SUBSCRIBERS.

Editor American Art News.

Sir:—I am a subscriber to your valuable paper, and through your kind aid would like to know how I could become known as one who restores paintings in any state or age. I can do satisfactory work in every respect. I have studied abroad, as well as in this country, and my prices are far below others, who do the same kind of work. Would appreciate any information on this subject.

New York, Nov. 18, 1907.

[Would advise you to advertise. This is an age when one must offer one's wares to succeed—and the press is the best medium.—Ed.]



ALBERT L. GROLL.

Copyrighted by P. MacDonald.

ALBERT L. GROLL—AN APPRECIATION.

Editor American Art News.

Dear Sir:—Having heretofore expressed through your valuable journal my personal opinion regarding the work of some of our American artists which I possess, perhaps a few words about the work of Albert L. Groll of your city may interest some of your readers. The work of Mr. Groll is so well known and has been so highly praised by competent art critics in the last few years that he to-day stands in the front ranks of our American painters, hence my remarks are intended merely to express my personal appreciation of his work, and from the standpoint of a "collector."

I am the fortunate possessor of two canvases by Mr. Groll and consider both of the highest type of landscape painting. One of them, "Harmony in Green," is an example of his work of three years ago, and is a moonlight effect on a mid-summer evening. It portrays in a most realistic manner a stretch of country with a mantle of luxuriant green, through the center of which a small brook flows, its banks studded with a number of small trees in full foliage. A full moon has risen and is seen through the top boughs of the trees, its reflection appearing in the brook below and the trunks of the trees cast their shadows on the ground. This quiet and beautiful scene presents a fairy-like enchantment, and its harmony of color and subtle atmospheric qualities show marvelous skill in execution. It is a masterly conception of nature in one of her most poetic moods and would do credit to so great a master of the Barbizon School as Corot.

The other canvas, "Evening in New Mexico," is characteristic of his present work. It shows a stretch of hilly, barren country, mostly sand, relieved only by a suggestion of green in the background. In marked contrast with the barren country is a glorious and beautiful sky, the blue of which (it is, indeed, a heavenly blue) is seen through a rift in the massive dark clouds which herald the approach of night, and the tops of which are capped with silver by the reflection of the sun, no longer visible. It is a wonderful sky and is another masterly conception of a poetic mood of nature which will compare most favorably with the work of the best of the modern Dutch painters, some of which—notably that of Weissenbruch—is by many considered to be unsurpassed.

The art lovers of our country can justly feel proud of so brilliant an American painter as Mr. Groll, and those who believe that "A thing of beauty is a joy forever" doubtless consider themselves fortunate if they possess his work.

Sincerely yours,

Samuel O. Buckner.

Milwaukee, Wis., Nov. 20, '07.

COX LAUDS ST. GAUDENS.

Kenyon Cox, addressing a specially called meeting of the National Sculpture Society, November 13, said the late Augustus St. Gaudens was one of the greatest artists and sculptors of the world. Some of the smaller works of the sculptor were exhibited in the room which the society occupies in the Fine Arts Building.

LONDON LETTER.

London, November 13, 1907.

The whereabouts of the Ashburton pictures can not be kept secret much longer. After Messrs. Agnews' exhibition of the Murillo it is rumored that Messrs. Sulley & Co. will shortly exhibit at their galleries—in some respects the best lighted in Bond street—the "Four Saints," of Correggio, already described in these columns; the "Hunting Scene" of Rubens, and other important pictures from the same collection.

Everybody is talking here of the wonderful portrait of Mr. Hugh P. Lane, the champion of modern art for Dublin, which Signor Mancini has painted and is exhibiting at the New Gallery, where the Society of Portrait Painters is holding its exhibition. The vivid realism and actuality of the Mancini is astounding, the values impeccable and the drawing masterly, although viewed close it appears mere splashes and lumps of paint. It is generally admitted that Sargent has at last met his master in realism, and one critic says that beside this masterpiece of the great Italian, even Sargent's portrait of "W. Graham Robertson" "collapses like a house of cards."

Other exhibits at this society include examples of the late Frank Holl and C. W. Furse, while among the living Orchardson, William Nicholson, Lavery, J. J. Shannon, Emile Fuchs, E. A. Walton and Gerald F. Kelly, the rising young Irish painter, are the most successful.

The election of F. Cadogan Cowper as an Associate of the Royal Academy is a choice more pleasing to the general public than to artists and connoisseurs. His "Devil and the Nuns" picture drew crowds both at the Academy and at the Fine Arts Society, where it was afterwards exhibited, although the excitement was caused by the subject rather than the treatment. Mr. Cowper in style belongs to the last remnant of the rather exhausted pre-Raphaelite movement, and his color is bright and drawing neat and careful of details.

At Messrs. Obach's galleries in London there opens to-day an extensive and comprehensive exhibition of the etched work of Sir Seymour Haden, the brother-in-law of Whistler, and president of the Royal Society of Painter-Etchers. The "surgeon-etcher," as he was playfully called by his brother-in-law, excels in a bold, simple expressive line, and although at times old-fashioned in his treatment of trees and foliage, his river and shipping prints must be reckoned among the best achievements of modern etching.

The exhibition of water colors by the veteran artist, William Callow, which has proved so great a success at the Leicester Galleries, is to be succeeded next week by exhibitions of water colors by R. Thorne Waite, R. W. S., and of illustrations to fairy tales, by Mr. Edmund Dulac.

The winter exhibition of the Royal Society of Painters in Water Colors contains some strong decorative sketches of haystacks and village streets by George Clausen, who adds a feeling of design to the luminist qualities of Monet and Henri Martin. R. Anning Bell again contributed impressively grouped maidens in romantic surroundings, very rich in color, and other eminent exhibitors are Edmund I. Sullivan, William Callow, H. S. Hanwood and James Paterson, who, in addition to his romantic landscapes, sends some capital portrait studies in chalk. A group of figure studies in pencil and chalks by E. R. Hughes is

another welcome feature, although not strictly within the scope of the society.

Among the principal exhibits at the first show of the Society of Country Painters are some admirable water colors of flowers by Francis E. James, groups of children by the fireside and in the open air by Frank Bramley, A. R. A.; seascapes by W. Ayerst Ingram; landscapes by T. C. Gotch, Arnesby Brown, Adrian Stokes and James Paterson, and nude studies by Henry S. Tuke. Messrs. Tooth's annual winter exhibition, held in the same galleries, includes examples of Cazin, Harpignies, De Bock and the two Farquharsons.

Some clever black and white drawings by Austin O. Spare, a youth of twenty, are attracting some attention at the Grafton Galleries, the chief exhibit the weird and gruesome nature of the artist's imagination and partly owing to the decorative feeling he has imbibed from Beardsley and the Munich school.

The United Arts Club, recovering from its recent legal troubles, is holding an exhibition of members' work at the Grafton Galleries, the chief exhibitor being John Lavery, R. S. A., who sends a group of his delightful Tangier sketches, very beautiful in color and arrangement and of fine quality.

Messrs. P. & D. Colnaghi (13 and 14 Pall Mall East), who are shortly publishing an exhaustive and authoritative monograph of John Hoppner, would be glad to receive particulars of any authentic family, or other portraits of which they have not already had information.

The crisis in the city has had the effect of practically paralyzing important sales, and all the West End dealers are complaining of the stagnation of business. Some of the smaller sale-rooms have commenced business, but no transactions of magnitude have occurred, and prospects for sellers are not bright when Christie's starts again in about a fortnight.

D. Y. Cameron's noble landscape, "The Bridge of Stirling," recently shown at Messrs. James Connell & Son's Bond Street Galleries, has recently been sold to a well-known New York collector, who may be congratulated on having secured one of this fine artist's masterpieces.

BEST PICTURES IN THE WORLD

Mr. Frederick Dolman once submitted the question, "What are the most precious pictures in the world?" to the curators or directors of all the best picture galleries outside of Great Britain, and he embodied in an article contributed to the Strand Magazine the answers he received. The following catalogue of pictures is interesting. In each case the selection of the pictures has been made by the official custodian of the gallery in which it appears:

The Louvre.—Leonardo da Vinci's "La Gioconda."
The Prado.—Velasquez's "Meninas."
The Rijks Museum, Amsterdam.—Rembrandt's "Night Watch."
The Hague Gallery.—Paul Potter's "The Young Bull."
The Vienna Belvedere.—Ruben's "Ildefonso Altar."
The Berlin Gallery.—H. and J. van Eyck's "Worship of the Lamb."
The Dresden Gallery.—Raphael's "Madonna."
The Munich Pinakothek.—Murillo's "The Melon Eaters."
The Antwerp Museum.—Orentin Matsy's "The Descent from the Cross."
The Florence Uffizi Gallery.—Titian's "Flora."
The Florence Pitti Gallery.—Raphael's "The Madonna della Seggiola."
The Borghese Gallery, Rome.—Titian's "Sacred and Profane Love."
The Academy of Fine Art, Venice.—Titian's "Assumption of the Virgin."

COMING PARIS ART SALES.

Following the fifth sale of the collection of Sevres and Saxe porcelains, fans, watches, sculptures, bronzes, stuffs, old French and English engravings, designs and pictures, of the late Edouard Chappey, under the direction of MM. Henri Bernier and Lair-Dubreuil, which began at the Hotel Drouot, in Paris November 11 and finished there Thursday last, will come next week the sale of the collection of modern pictures, Gothic objects of art, etc., owned by M. Thebault-Sisson, art critic of the Temps.

This sale will be followed in turn by that in the Rue de Seze Gallery, December 4, 5, 6 and 7 of the Rikoff collection of seventeenth century art objects, old pictures, tapestries, etc., to be managed by MM. Lair-Dubreuil, Haro, Palmo and Lasquin.

The Chasle collection of old jewelry, ceramics and eighteenth century furniture will be sold by M. Lair-Dubreuil December 9-18, and a rich collection of medals December 19, 20 and 21, by MM. Lair-Dubreuil and Canessa.

On December 16 there will be sold at the Hotel Drouot by MM. Lair-Dubreuil and Bernier, on account of the death of M. Leon Gauchez, formerly Director of L'Art, an important collection of pictures and art objects, chosen by a man of acknowledged taste. The Journal des Arts says that for fifty years past M. Gauchez followed closely the great art sales of the world. His collection contains notably a series of curious Flemish primitives and a remarkable triptych by Rubens, some fine examples of the early English and French schools and a monumental clock from the San Donato sale.

This sale will be preceded by another made up of a number of engravings on copper and choice early proofs by the best contemporary artists, and also some illustrated books and interesting autographs.

FOREIGN PICTURE SALE AT WALDORF-ASTORIA.

The first sale in the ballroom of the Waldorf-Astoria Hotel last evening by Mr. James P. Silo, who was retained as auctioneer, and which will be followed by the second and last sale this evening in the same room, of a collection of French pictures, old and modern, owned and imported by the International Art Society of Paris, represented by the Baron Dupont de Lantuille and M. Edouard Chatenay, comes too late to be recorded in detail in this issue of the Art News.

The sale, following a two-weeks' exhibition in the State Apartment of the Waldorf-Astoria, marks the end of perhaps the most ill-advised and foolish art venture ever made in America.

It is difficult to understand how or why the Paris Society could have concluded that New York at this time of the year, and the business conditions of the period, offered a prospect for the disposition at private or public sale of a selection of pictures, drawings and illustrations, that with a few saving exceptions, would not have been salable at any time in this city. Ignorant of English, and especially of the art business in America at least, the gentlemen with these pictures were in a measure an easy mark for imposition and extortion from many quarters, and only sympathy is to be extended to them. The Society had intended making a tour of the country with the pictures, but it is understood this plan has been wisely abandoned. The story of the sale will be given next week.

PARIS LETTER.

Paris, November 13, 1907.

The Hotel Drouot and the private art trade as well seem to be awakening gradually from the long summer sleep. A number of interesting auctions and exhibitions have been taking place during the past few days or are still going on.

The approaching disposal of part of the Six collection is still arousing much interest in art circles, but it is not possible to obtain confirmation of Mr. Chauchard's intentions. It is generally believed among the dealers, however, that the pictures will remain in Holland and that the state will contribute a large share towards their purchase.

At Messrs. Tooth & Sons' gallery Sir Alma Tadema is exhibiting one of his latest paintings, "Caracalla and Geta," a striking scene of the Roman history under the emperors. This is an extensive and very fine composition, treated in the great style peculiar to the painter.

At Rosenberg's, Avenue de l'Opera, Mr. Pierre Thorel, a young artist from Barbizon, gives a fine display of his talent and deep sense of nature in some forty canvases, showing various aspects of the Fontainebleau forest and of the Plaine de la Beauce.

Another interesting exhibition is that of Henry Bonvet at the Georges Petit Gallery. The catalogue includes not less than 160 numbers, mostly landscapes. Some of them are remarkably treated.

Among the works which came under the hammer at the Hotel Drouot during the last few days, mention is due, first, to a small lot of prints by Meryon, which fetched surprisingly high figures; "Notre-Dame Apsis" brought \$1,042; the "Petit Pont" \$480; the "Galeries Notre-Dame" \$500. The same day a Flemish tapestry of the sixteenth century was knocked down at \$272, and in the adjoining room a painting by Luminais, "Frankish Horsemen," fetched \$312, and a "Nature Morte," by Vollon, \$180. Inconspicuous among some pieces of old china pottery which came to auction some days ago, two fine vases of the Kien Lung period sold for only \$100.

At the end of the month another interesting auction will be that of the modern pictures collection of Mr. Thiebault-Sisson, the well-known art critic, but the most eventful sale will be that of the late Mr. Ganchez's gallery, which includes, among other remarkable works, a few Flemish primitives and a magnificent triptych by Rubens.

TOPAKYAN RUGS BRING \$175,077.

The 211 rugs offered November 16 at the fourth and final sale of the Topakyan collection at the Fifth Avenue Art Galleries, brought \$82,572, making the total for the sale \$175,077. A Royal Ispahan carpet brought the highest price of the sale, \$6,200, paid by E. Burnham, of Cincinnati, who also obtained for \$4,500 a Royal Palace Meshed carpet, valued at \$14,000. The next highest price, \$5,350, was paid by L. Maher, of this city, for a Royal Ispahan collection at the Fifth Avenue Art Galleries, brought \$82,572, making inches. Mr. Maher also paid \$170 for a Persian Palace silk rug, with a tree of life design. For a Kermanshah carpet, magnificent and stupendous in its size and coloring, Mrs. F. Harrison paid \$3,550. The only bid for the large Meshed carpet, 48 by 38 feet, was \$5,000, so it was reserved. M. A. Parks paid \$3,250 for a Kermanshah carpet, and another of the same type went for \$3,000 to W. Wilkinson.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Astor Library**—Color plates from "Ancient Oriental Carpets" published by Imperial Austrian Museum and original etchings, engravings and lithographs by American artists.
- Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Fishel, Adler & Schwartz Galleries**—Paintings by Hugh Breckenridge to November 30.
- Knoedler Galleries**—Portraits by Harrington Mann to November 25.
- Lenox Library**—Drawings by Jacquemart and etchings by Prunaire.
- Macbeth Galleries**—Works of John La Farge to December 12.
- Metropolitan Museum**—Open daily. Admission Mondays and Fridays, 25 cents. Free on other days.
- National Arts Club—Society of Craftsmen**—Exhibition arts and crafts.
- New Gallery**—Paintings by C. Austin Needham to December 7.
- New York Water Color Club**—Eighteenth annual exhibition, Fine Arts Galleries.
- Pratt Institute, Brooklyn**—Paintings by Paul Dougherty to December 7.
- Strauss Gallery**—Mezzotints by Fred Millar to November 30.
- Wunderlich Gallery**—Etchings and lithographs by Whistler to November 30.

EXHIBITIONS NOW ON.

Artistic property, collected by the late Stanford White, fill the galleries of the American Art Association, No. 6 East Twenty-third street, where they are to be sold on the afternoons of Monday, Tuesday and Wednesday and the evening of Friday next, by Mr. Thomas E. Kirby.

The handsome and spacious galleries have never before presented so beautiful and attractive an appearance as now, filled with the decorative objects of all kinds, collected by a man of such rare taste and judgment as was Mr. White, and arranged with a skill and taste that not only presents them most effectively, but emphasizes the taste and judgment of the managers of the association.

The catalogue states that the collection consists of many objects selected by Mr. White for his own use, as well as a large number of items which were intended to be used in the construction and interior embellishment of such mansions and buildings as he might be called upon in his capacity as architect to design and supervise.

This very succinctly and well describes the scope and variety of the collection, which is almost bewildering in detail and impossible to describe, except as a whole.

Old furniture and wood carvings, brasses, bronzes, tapestries, sculptures, panels, mirrors, mural ornaments, pilasters, vases, urns, stonework objects, rugs, textiles, embroideries, pictures—in short, everything in the way of house and even garden adornment that taste could choose, or fancy devise, is here to be studied and admired.

Many of the larger objects are outside or in the Tiffany studios, at Madison avenue and Forty-fifth street, being too large to be moved to the galleries. The objects have been assembled from many places and quarters. From storehouses, lofts and a hundred nooks, where their late owner had stored them. They are the overflow of the

artistic river which was dispersed among a sea of buyers and collectors last spring.

The pictures which will be sold on Friday evening at the galleries include four decorative wall panels, illustrating events in Roman legendary history, for example, the "Rape of the Sabines," the "Sacrifice of Marcus Curtius," "Mucius Defying Lars Porsena" and a "Roman Battle Scene," all attributed to the French school of the eighteenth century, although they would seem to be of a later date—and more of the era of David.

There are also early example of J. H. Twachtman, La Farge, Homer Martin, Whittredge and Willard Metcalf, charming Watteau and Clouet from the well-known Paris house of Gimpel & Wildenstein, a number of extremely decorative canvases attributed to early Dutch, Flemish, English and Italian painters, and all worth consideration if only as decorations, and a splendid monochrome frieze of eleven pieces, depicting a Roman triumphal procession.

The sale will be the first notable one of the season, and should be well attended and successful.

Thirty-eight oil and pastels by Hugh H. Breckenridge, of the Pennsylvania Academy of Fine Arts, now on exhibition at the Fishel, Adler & Schwartz Galleries, No. 313 Fifth avenue, and to remain there through November 30, form a most interesting display and one that well gives the measure of the artist, who has attracted deserved notice from time to time, by single pictures shown at exhibition here and there.

The painter is one of joyousness, of light and air. He revels in gay and brilliant color, and he loves "summer and the sun." A dexterous and clever handler of pigment and pencil, he draws and colors so well that one is amazed at his versatility and range. There is a touch of L'Hermitte in some of his higher-keyed canvases, but an originality in all. Essentially a colorist, the artist does not wander into sensationalism or extravagance. He is always sane and his pictures are as clear as their maker is evidently clear minded. A thoroughly satisfactory and convincing exhibition is this, and one that moves the artist a long way up on the roll of modern American landscapists.

Some recent portraits, and one earlier composition group by Harrington Mann are on view in the upper gallery at Knoedler's, No. 355 Fifth avenue, this week, and will remain there throughout Monday next. The artist, who has recently arrived to fill some portrait commissions, is a strong draughtsman, has a full and rich palette and paints broadly and boldly. He is at his best in his portraits of children, which he renders with sympathy, fidelity and expression. Very dignified and beautifully painted withal is his full-length portrait of Lady Warrender, and most charming his portrait of his daughter, Kathleen. There are few modern portrait painters who surpass Mann, and if Sargent is his inspiration and he is suggested in his technique there is a certain touch in all his work, which convinces and compels. The display will be followed by one of recent works by Frederic Remington and of portraits by Louise Huestis on December 2.

The Ehrich Galleries, No. 465 Fifth avenue, are holding at present their first regular exhibition of the season—one of early Spanish and Italian pic-

tures. A typical example, a "Saint of Seville," by F. Zurbaran, was reproduced in last week's Art News. The collection in color lights the handsome galleries as with the glow of a distant forest fire. On one wall hang examples of Salvator Rosa, Bassano, Murillo, Zurbaran, a seated Madonna by Cavazzola, showing the influence of Bellini, occupies a deserved place of honor, and near by is a splendid half-length of a man by Licinio, almost an Italian Holbein in subject and treatment, while a superb Coello occupies its special wall.

Lovers of the old masters should visit and study this collection, which, while space forbids its description in detail, is perhaps the best these galleries have ever made.

An exhibition of mezzotints by Fred Millar opened at the Strauss Galleries, No. 285 Fifth avenue, on Monday, and will continue there through November 30. These plates are exceptionally beautiful in color and fineness, and compare most favorably with the Edwards prints.

Mlle. B. Rousselot's exhibition of pencil miniatures, engravings, charcoals, pen and ink work and water colors at her studio, 100 West Seventy-third street, has attracted many visitors and buyers from Canada, Boston, Philadelphia, Rochester and Baltimore.

The National Society of Craftsmen opened an exhibition of arts and crafts in the galleries of the National Arts Club, No. 119 East Nineteenth street, on Wednesday evening last.

PRUNAIRE ENGRAVINGS AT LENOX LIBRARY.

Since the opening of the Jacquemart exhibition in the galleries of the New York Public Library, another show has been arranged to be on view at the same time in the lower hall of the Lenox Library Building. It consists of a number of wood engravings by Alfred Prunaire, added to the Avery collection by Mr. George A. Lucas, a noted connoisseur of Paris, who was a close friend of the late S. P. Avery during the formation of the latter's collection.

Prunaire has been an engraver for over half a century. But he wields the graver with unabated vigor, as may be seen in the blocks engraved after Daudier in recent years, "The Print Lover" and "Stairway of the Palace of Justice." These are energetic translations of the strong drawings of Daudier. And they have the further interest of being printed in colors, as are also various others here shown.

Prunaire engraves much in heavy, vigorous lines, but blocks such as the "Refectory," after Bonvin, and a landscape after Harpignies, show that his hand can produce also the utmost delicacy of tone. Delacroix, Rembrandt, Edme St. Marcel and the artists already mentioned, have been chosen for translation by this original and talented engraver in a medium not much used to-day. Mr. Lucas has recently loaned the library also a manuscript catalogue of Prunaire's engravings.

The little show illustrates an interesting phase of modern wood engraving, and is well worth a visit.

At the Astor Library are shown color plates from "Ancient Oriental Carpets," published by the Imperial Austrian Museum, as well as etchings, engravings and lithographs by American artists.

BOSTON.

Exhibitions Now Open.

- Doll & Richards Gallery**—Exhibition of Old Masters from Ehrich Gallery, New York.
- Garo Studio**—Paintings and sketches by Chase Emerson.
- Museum Fine Arts**—American wood engravings. Early Chinese pottery.
- Twentieth Century Club**—Paintings by Hermann Dudley Murphy.

Chase Emerson is holding an exhibition of paintings and sketches at the Garo Studio, 747 Boylston Street.

Doll & Richards, No. 2 Park Street, opened on Monday an exhibition of Old Masters from the Ehrich Galleries, New York.

In the Kimball Galleries, Beacon Street, a small collection of pen and ink drawings by Harry Lee Barker is now on exhibition. Bruges and Paris, with a few of the picturesque country life of France, make up a showing of considerable interest.

Miss Nellie Tompson, of the St. Botolph Studios, has in her studio an informal showing of sketches made during the summer. The subjects for the most part were found along the Massachusetts coast, and a number in old Newburyport.

Miss Alice M. Dutton has a collection of about 30 water color sketches in Cobb's Gallery on Boylston Street. Many of these are studies, made during the summer, of various gardens along the North Shore, and they are variously catalogued, in groups, as Sicilian, Italian, English and Japanese.

J. Pierpont Morgan has presented to the Museum of Fine Arts a catalogue of his paintings in royal folio size, and another of his miniatures in two-volume folio. They are handsomely bound in full crushed levant morocco, and were printed at the Chiswick Press of London. There are only twenty-five copies in existence of the catalogue of paintings, and forty of that of the miniatures. The paintings are in London. There are only two of the great Italian masters mentioned in the catalogue: Raphael, whose "Madonna di Sant' Antonio" Mr. Morgan has lent to the National Gallery in London, and Antonio Canal, but the collection is rich in English masters, and contains among many French masterpieces the set of Fragonard, painted for Louis XV., but never accepted by that sovereign, who did not approve being represented in them as a gay young lover.

CHICAGO.

Exhibitions Now On.

- Marshall Field & Co.**—Paintings by Chicago artists, to November 30.
- Art Institute—Atlan Ceramic Art Club.**—Fourteenth annual exhibition, to Dec. 1.
- Art Institute.**—Paintings by American artists, to Dec. 1.

An exhibition of paintings by artists of Chicago and vicinity opened Monday and will continue until November 30 in the art rooms of Marshall Field & Co. The jury of selection included Charles Francis Brown, H. Leon Roecker, William G. Purvis, Charles L. A. Smith and Edmund Philo Kellogg. More than 100 works were submitted and thirty-seven paintings and eleven miniatures passed the jury. The number of works is smaller than that of the previous display, owing to the fact that the condition of the exhibition

(Continued on Page 7.)

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required paintings that had never been exhibited before.

Two cash prizes, \$200 and \$100, were offered and the jury of award—Fredrick Freer, William Wendt and Pauline Palmer—bestowed them upon "A Spanking Breeze," by Anna L. Stacey, and "Late Afternoon Overlooking Long Island Sound," by John F. Stacey.

The paintings of Edmund P. Kellogg are strikingly well done and interesting because of an original note.

Charles Francis Browne is represented by recent landscapes. Pauline Palmer has a study from Brittany, C. E. Hallberg a marine and the other artists exhibiting are William G. Purvis, Henry W. Barnitz, John T. Goshorn, Hugo D. Pohl, A. Van Cleef Dodgshun, John W. Cotton, Wellington J. Reynolds, Arvid Nyhold, Mordecai Rosenberg, Allen E. Philbrick, Charles A. Wilimovsky, C. Bertram Hartman, William Clusman, Dudley C. Watson, Alice B. Thayer, Georgette E. Collidge, Katherine Walcott, Mabel Packard, Emma K. Hess and Anna Lynch.

The Chicago Water Color Club, A. E. Albright president and George F. Schultz secretary, has taken a forward step in coming to the aid of the art committee of the General Federation of Women's Clubs. The two traveling galleries of the committee have not been able to cover the towns that have requested exhibitions, and the States of the middle West had to be omitted from the itinerary.

WASHINGTON, D. C.

A return to the list of local painters may be noted in the present exhibition of water colors by DeLancey Gill in the Morrey Gallery. For many years Mr. Gill was a well-known exhibitor in the local exhibitions of the Washington Water Color Club. Of late years his exhibited works have been few, and his many friends have regretted their absence. The present exhibit, consisting of thirty-four water colors, is abundant proof that Mr. Gill has not lost his love for painting, nor abandoned the active work in water colors.

The Society of Washington Artists, the Capital Camera Club and the Washington Architectural Club are all making preparations for exhibitions to be held in the late winter and early spring at the Corcoran Gallery of Art. The Society of Washington Artists omitted its exhibition last winter on account of the exhibition of contemporary American paintings held directly under the auspices of the Corcoran Gallery, which literally comprehended and grew out of the exhibitions instituted by the local organization. This winter, however, the society purposes to hold an exhibition entirely restricted to local work, and will bend all its energies toward making it noteworthy and significant.

Between two and three hundred sketches in oil made by members of the class which Richard N. Brooke conducted at Millfield, near Warrenton, Va., last June, were displayed in the hemicycle of the Corcoran Gallery last week. Uniform both in size and mounting, the first impression these little paintings produced upon the mind of the observer was that of a mosaic of color serving a decorative purpose, and from first to last the consciousness of sparkling color was never lost, but upon brief inspection the exhibit resolved itself into groups of pictures, each of which in turn merited attention. If the testimony of such a multitude of witnesses is to be accepted, then certainly the country wherein these works were produced is most picturesque and paintable.

WITH THE DEALERS.

To the interesting and important display of modern Dutch masterpieces at the Scott & Fowles Galleries, No. 295 Fifth avenue, there has succeeded another exhibition of carefully chosen examples of Jose Weiss, Bougereau, Harpignies, Clays and Sanchez-Perrier. The two large landscapes by Weiss show this painter, not yet too well known here, but who occupies the position at present in many minds of the leading landscapist of the present and near future—at his best. With a name half Spanish and half German, born in France and a naturalized Englishman, Weiss is to-day one of the few great landscape painters of the world. He combines the tenderness and feeling of the English Leader, the strength of the French Harpignies and something of the luminous and colorful quality of the Dutch Maris brothers and of Weissenbruch, and withal is strikingly original. The golden glow of one landscape and the cool, clear air with wonderful sky of the other, are worthy of all praise. It is a pleasure to see such important examples as these in New York, of a man who will soon be represented in every important collection in America. The Bougereau, a full-length fancy portrait of a girl, is characteristic in every way; the Sanchez-Perrier, a cabinet example, is a gem, and the Clays, a large and fine canvas, is unusually important.

In the large upper gallery at A. Tooth & Sons, No. 299 Fifth avenue, there are now, among other important pictures, a remarkable example of Dagnan-Bouveret—a three-quarter length seated portrait of a girl, with lovely expression and garbed in a gown of rich greens and whites, a large and fine Verboeckhoven, who seems to hold his own alone among the painters of his day; a large coast scene by M. Tadema, closely resembling a Jacob Maris in subject treatment and color; a strong, rich landscape by De Swart; an important and interesting, if hard, sunset over a legendary landscape by the old engraver, Joseph Linnell; an unusual Ziem, "Procession of Cardinals from St. Mark's, Venice"; a fine Bougereau, and an important Clays, "Port of Antwerp"—more up-to-date than usual, with steamers in the offing. The exhibition of pastels by Sutton-Palmer continues in the lower gallery.

The new Gimpel and Wildenstein Galleries, No. 509 Fifth avenue, will open with a new importation of important and special pictures to-day. The galleries are well arranged and lighted, and are among the most attractive in New York. Mr. F. Wildenstein will be in charge.

The works of the impressionists are growing in popularity in Germany. A large and successful exhibition, including examples of Monet, Sisley, Pissaro, Morizot, Mary Cassatt and others, many of which were loaned by Durand-Ruel & Sons, of Paris, is now on in Prague, Bohemia. The museums of Mannheim, Frankfurt, Eberfeldt, Budapest and Vienna have all bought examples of the impressionists the past few years, and there have been and are many sales to private collectors in Germany. Far off Moscow has also of late come into the market for these pictures, and several notable examples have been sold to private collectors in that Russian city.

D. G. Kelekian has recently imported some rare specimens of early Italian furniture, which will be on exhibition at his galleries, No. 275 Fifth avenue, this week. There have also recently been placed on exhibition in the same galleries some Egyptian bronzes, curiously and deftly fashioned, and of historical value.

At the Bonaventure Galleries, No. 5 East Thirty-fifth street, preparations are being made for an exhibition of rare bookbindings in the near future.

Following the sale this week at the Fifth Avenue Art Galleries of the Custis collection of Colonial furniture and furnishings, china, etc., there will follow this next week an exhibition on Monday, Tuesday and Wednesday of iridescent glass and curios owned by Mr. Azeez Khayat and of ivories owned by Mr. Ivan Sholtan. The glass and curios will be sold at auction in the galleries by Mr. James P. Silo on the afternoons of November 28, 29 and 30, beginning at 2.30, and the ivories on the afternoons of November 27 and 28, beginning at 2.30 o'clock.

The only important public sale of original Wedgewood pottery ever made in this country will take place in these galleries the first week in December. It will be that of the collection formed by Mr. George Wills, the eminent English connoisseur of ceramics, of London, and consists of three hundred pieces, many of which are widely celebrated.

Engraved portraits of Painters and Engravers from the XV. Century to the present day are on exhibition at the gallery of W. K. O'Brien & Co., No. 458 Fourth avenue.

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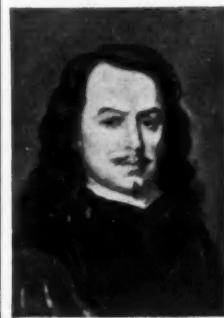
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